

Celebrity NEWS



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THE AMERICAN SAVOYARDS COMPANY

in

"H. M. S. PINAFORE"

Opera In Two Acts

Friday, December Second
1955

"THE PIRATES OF PENZANCE"

Opera In Two Acts

Saturday, December Third
1955

Music by SIR ARTHUR SULLIVAN
Libretto by SIR W. S. GILBERT

DOROTHY RAEDLER, Producer-Director
LUCILLE BURNHAM, Conductor-Pianist

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Gilbert and Sullivan operas are the most valuable theatrical property of the past two generations. Since March 25th, 1875, when the first of their operas were produced, more than 72,000 performances have been given in England and America. The history of the successful collaboration of the two men who gave the world such a priceless gift of laughter and song, is one of contradiction, and a continual source of amazement that such a collaboration continued for 25 years.

Sir William S. Gilbert was born in 1836 in London, one year before Queen Victoria began her reign. He was born into a well-to-do family. Upon graduation from Kings College, London, he took a minor civil service job. Bored with his work, he began writing little poems and doodles, which were eventually accepted by comic weeklies. These were later made into a collection and entitled "Bab Ballads."

Sir Arthur Sullivan was born in 1842, in Lambeth. He was the son of a clarinet player, and at an early age began to show a marked interest in music. He rose through the choir of the Royal Chapel to successive scholarships for study on the Continent, and at the age of 20 achieved his

(CONTINUED ON PAGE 18)

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Biographical Sketches

SALLY KNAPP

Beautiful Sally Knapp, The American Savoyards' leading soprano, is believed to be the youngest and probably the only soprano in the United States to have in her repertoire, ready for performance, thirty-seven Gilbert and Sullivan roles. Miss Knapp began her Gilbert and Sullivan career with the Masque and Lyre (now The American Savoyards) six years ago.

She started in the company as its principal soubrette, endearing herself to audiences by her acting and personality. Two years ago she became the principal soprano soloist, enchanting Gilbert and Sullivan fans with her lovely lyric soprano voice and distinctive portrayal of Gilbert's heroines.

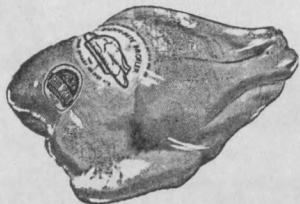
Miss Knapp, a graduate of the Pennsylvania State College, began her theatrical career as a dancer but soon decided that her primary interests were singing and acting. In 1951 and 1952 she was awarded the title of "Best Musical Actress" by the theatrical trade paper "Show Business".

RUE KNAPP

The company's leading comedian, Rue Knapp (brother of Sally Knapp), is a most versatile artist. His early career was divided between painting and singing and he holds a degree in painting and design from the Carnegie Institute of Technology and a degree in voice from the Juilliard School of Music. During World War II, while serving as a war artist with the OSS in the Pacific, he devoted all his spare moments to concert singing.

Upon returning from service, Mr. Knapp appeared with the Robert Shaw Chorale, and later toured the United States as Count Almaviva in "The Barber of Seville".

(CONTINUED ON PAGE 5)



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His Gilbert and Sullivan career was launched when he joined the Masque and Lyre six years ago as principal tenor. Since that time he has appeared in character parts and light baritone roles as well as all of the tenor roles. In 1952 he became the principal comedian of the American Savoyards, and has since been hailed throughout the country as "tops" in his field — a truly first-rate comedian.

RONALD BUSH

Ronald Bush, distinguished bass-baritone and character actor, is another of the American Savoyards' "veterans". He began his musical career as a violinist and later, as a violist, appeared as a member of a prominent string quartet and a symphony orchestra in Sioux City, Iowa. His serious study of voice was interrupted by three years in the Army but upon his discharge from service he resumed his vocal studies at the Eastman School of Music. After graduation, he rounded out his theatrical background by an intensive study of acting at the Irvine Studio.

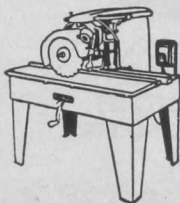
Before entering the field of Gilbert and Sullivan, Mr. Bush appeared in legitimate drama, oratorio, and grand opera, including "Hansel and Gretel", "La Traviata", "La Forza Del Destino", and others. As a member of the Masque and Lyre (now The American Savoyards) Ronald Bush has performed every bass-baritone role in the repertoire as well as many of the character-comedy parts, and is a favorite with Gilbert and Sullivan audiences.

HAROLD ORBACH

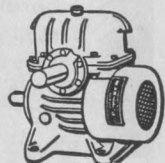
The American Savoyards take pleasure in announcing the addition to their cast of Harold Orbach, replacing Norman Paige in the leading tenor roles.

Mr. Orbach first distinguished himself vocally as a cantor and is a graduate of the Hebrew Union College School of Sacred Music.

(CONTINUED ON PAGE 6)



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After winning the Kathryn Long Scholarship to the Juilliard School of Music, he served a term in the Army and upon his discharge, decided to pursue a career in grand opera.

He has appeared in the principal tenor roles in "La Boheme," "Traviata", "The Barber of Seville," and many others as well as most of the Gilbert and Sullivan operas. He was the leading tenor in the American premiere of Chimarosa's "Love Triumphant" and the world premiere of Koutzen's "The Fatal Oath."

Like all of the other Savoyards principals, he has appeared as soloist in radio, TV, and concert.

(CONTINUED ON PAGE 7)

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DOROTHY HATCH

Charming Dorothy Hatch is a worthy replacement for the company's leading contralto, Mary-Ellen Thompson, who is on maternity leave. Miss Hatch is a native of El Centro, California and a graduate of Pomona College. She came East to study at the Eastman School of Music where she received the degree of Master of Music in voice.

She has appeared in opera, oratorio, and concert and was a member of the Rochester Opera Company — "Opera Under the Stars". In June of this year she sang Suzuki in "Madam Butterfly" with the Experimental Opera in New Orleans under Renalto Cellini.

She has sung contralto leads in "Figaro," "Fledermaus," "Amahl and the Night Visitors," "Street Scene," and various other operas and musicals.

Her rich contralto voice and fine sense of dramatic style make her an excellent choice for the Gilbert and Sullivan roles of Katisha, Buttercup, and Ruth.

JOHN BRIDSON

John Bridson, principal baritone soloist, is a native of Aiken, S.C. Active in local theatre during his school years, he was vocalist with the Lewis Ridley Orchestra in Atlanta, Georgia, in 1944 and 1945. He sang on the Bell Aircraft Corp. radio show over WGST and did solo club engagements playing piano and singing.

In 1946 he came to New York City to study voice. He appeared in character roles in several dramatic shows including "Night of January 16th", "Yes, My Darling Daughter" and "Nothing But The Truth".

Mr. Bridson joined the Masque and Lyre in 1950 and appeared first in chorus and later in understudies and lead roles. A versatile actor with a voice of unusual range, he performs a variety of roles ranging from juveniles, through straight character and comedy parts.

Producer-Director DOROTHY RAEDLER

Sir William S. Gilbert, himself, were he living today, might have chosen Dorothy Raedler to produce and direct his comic operas in America. Certainly no one in this country is better equipped for the job. Despite an

(CONTINUED ON PAGE 8)

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early career of writing, directing, acting, and producing during and just after college, her primary interest was always centered on the Gilbert and Sullivan operas.

Miss Raedler has staged, produced and conducted them on stage, TV, and radio for dozens of American companies and she is believed to be the only director in the U.S. who has done both staging and musical direction for the entire Gilbert and Sullivan repertoire.

Dorothy Raedler is a young woman of boundless energy, and no production detail is too small to escape her careful attention. Members of the American Savoyards cast like to describe her as "a human dynamo". She is a hard taskmaster at rehearsals and, like Gilbert, is satisfied with nothing short of perfection. However, unlike Gilbert, her "offstage" relationship with the company is a very informal one resulting in a friendly atmosphere in American Savoyards.

A director such as Miss Raedler inspires respect in the people who work with her for there is no phase of production with which she is not familiar.

A typical day finds her rising to the early ring of the telephone . . . it might be a request or an audition or perhaps the director of an amateur Gilbert and Sullivan troupe asking for technical advice. Breakfast next and a pile of mail to answer, the layout for a new poster to be planned, and a new bit of "business" to talk over with one of the principals. Off to the costumer now to choose the fabric for a new costume, and then to Sardi's for a luncheon appearance on their celebrity radio program. Now to the office of Charles E. Green, the American Savoyards' manager for a business conference, and then to the photographers to check over some new publicity proofs. After a quick supper she dashes off to the rehearsal studio where a "brush-up" session is in progress and then at midnight several of the cast are invited to her apartment for a "bull-session" over coffee.

Brooks Atkinson of the New York Times summed it all up in a recent article: "Miss Raedler is a dedicated Gilbert and Sullivan impresario."

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THE STORY OF "H. M. S. PINAFORE"

The sailors of H.M.S. Pinafore greet Little Buttercup as she comes on board to sell her wares. She is overcome with remorse as she sees Ralph Rackstraw, one of the crew, but does not disclose the reason. Ralph is in love with his Captain's daughter, Josephine, who returns his love, but promises her father not to admit this. Sir Joseph Porter, First Lord of the Admiralty, arrives with Hebe and his usual following of "sisters, cousins and aunts." He hopes to win the hand of Josephine. Ralph is rejected by the dutiful Josephine, but when she finds him about to shoot himself, she relents and plans to elope with him.

Captain Corcoran is much disturbed by the uprising of his crew, the love of Josephine for a common tar, and the threatened court martial of Sir Joseph. Buttercup predicts a change in store for him. Sir Joseph's theory, that "love levels all ranks" helps assure Josephine that she is doing right in marrying Ralph. Unfortunately Sir Joseph misunderstands her delight and believes himself the accepted suitor. Dick Deadeye warns the Captain of the elopement and the two intercept the group. The captain, in righteous wrath, says "Damme" and is promptly banished by Sir Joseph, who in turn discovers Josephine's love for Ralph. And now, Buttercup's secret is revealed. She had exchanged Ralph and the Captain in babyhood, and their social positions are reversed. Sir Joseph is only too glad to relinquish Josephine to Ralph; the Captain is comforted by Buttercup, and Sir Joseph is claimed by Hebe.

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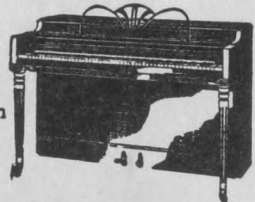
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THE AMERICAN SAVOYARDS

Dorothy Raedler, Producer-Director

present

"H. M. S. PINAFORE"

or

"THE LASS THAT LOVED A SAILOR"

FRIDAY, DECEMBER SECOND

at 8:30 p.m.

Libretto by SIR W. S. GILBERT
Staged by DOROTHY RAEDLER

Music by SIR ARTHUR SULLIVAN
Music directed by LUCILLE BURNHAM

Cast of Characters

The Rt. Hon. Sir Joseph Porter, K.C.B. Rue Knapp
(First Lord of the Admiralty)

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Assistant Stage Manage

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Captain Corcoran (Commanding H.M.S. Pinafore) John Bridson
Tom Tucker (Midshipmate) Eunice Wilcox
Ralph Rackstraw (Able Seaman) Harold Orbach
Dick Deadeye (Able Seaman) Ronald Bush
Bill Bobstay (Boatswain's Mate) Glenn Wilder
Bob Becket (Carpenter's Mate) Charles Oliver
Josephine (The Captain's Daughter) Sally Knapp
Hebe (Sir Joseph's First Cousin) Carol Plamondon
Mrs. Cripps (Little Butercup) (A Portsmouth Bumboat Woman)... Dorothy Hatch
Chorus of First Lord's Sisters, His Cousins, His Aunts, Sailors, etc.

Raymond Allen, Irene Dean, Dan Foster, Helene Guilet, Richard Krause,
 Jean McLauren, Charles Oliver, Jo Sale, Donald Slagle.

The action takes place on the quarter-deck of H.M.S. Pinafore, off Portsmouth.

ACT 1 — NOON

ACT II — NIGHT

Artist: LUCILLE BURNHAM
 Manager: RAYMOND ALLEN

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THE STORY OF

"THE PIRATES OF PENZANCE"

Frederic, free of his obligations to the pirates, has sworn to destroy them. He sets out to do this with the help of the police and the encouragement of the General's daughters — especially Mabel. But, Ruth and the Pirate King tell Frederic that, because he was born in Leap Year on the twenty-ninth of February, his twenty-first birthday is years away and, therefore, duty still binds him to the pirates. The police attack the pirates without Frederic's leadership. The pirates triumph but the sergeant charges them to yield in Queen Victoria's name. All is forgiven and all ends well.

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or

"THE SLAVE OF DUTY"

SATURDAY, DECEMBER THIRD

at 8:30 p.m.

Libretto by SIR W. S. GILBERT
Staged by DOROTHY RAEDLER

Music by SIR ARTHUR SULLIVAN
Music directed by LUCILLE BURNHAM

Cast of Characters

Major-General Stanley	Rue Knapp
The Pirate King	Ronald Bush
Samuel (His Lieutenant)	Donald Slagle
Frederic (The Pirate Apprentice)	Harold Orbach
Sergeant of Police	John Bridson

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Edith	Carol Plamondon
Kate	Irene Dean
Isabel	Eunice Wilcox
(General Stanley's Daughters)		
Ruth (A Pirate Maid of all work)	Dorothy Hatch

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Jean McLauren, Charles Oliver, Jo Sale, Glenn Wilder.

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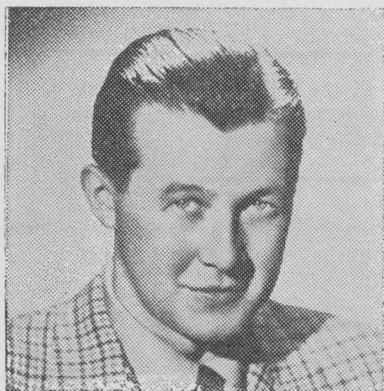
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"HOLIDAY IN FRANCE" AT PLAYHOUSE DECEMBER 14th



Robert Friars, young humorist-narrator, will appear at the Playhouse Theatre on Wednesday, December 14th, when he will present his all-color motion picture travel-tale entitled "Holiday in France." The first show will be at 8:00 p.m., the regular subscribers' performance, and another at 9:50 p.m. for the general public.

Mr. Friars' color film travelogue will feature Paris by day and night, fashions, Normandy, Brittany, the Riviera, the Alps, farm life, sports (golfing with Clark Gable).

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"IF"

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"If you can meet with Triumph and Disaster
And treat those two imposters just the same . . ."

It's not the thing to quote Kipling's "If" any more, I am told. But the poem was popular when I made my debut in this country. I learned it by heart, then, took it to heart then, and have carried it about with me since.

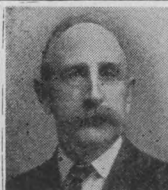
Perhaps the words mean something special to me — because an artist, whose life is in the public eye, must steer a mean course between triumph and disaster and learn to live with both. In many ways triumph is the greater test. Many a man who emerges a hero under suffering succumbs to success. I met triumph early — at seven years — and never had to face disaster until quite grown up. My first severe criticism was a terrible shock to me and a hard lesson. But even harder for one's artistic balance is the heady wine of continuous praise. Yes, triumph and disaster go hand-in-hand with a career. They are two faces of the coin in the currency of the world of art.

Mr. Heifetz will give the final Celebrity Concert of the 1955-56 season here on March 7th, which is the opening date of his first western Canadian tour taking him to Regina, Saskatoon, Edmonton and Calgary, under Celebrity Concerts management.

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Robert Friars, with "Holiday in France"	Playhouse	Wed. Dec. 14
Byron Janis, Pianist	Auditorium	Mon. Jan. 9
Robert McFerrin, Baritone	Auditorium	Mon. Jan. 30
Giesecking, Pianist	Auditorium	Thu. Feb. 16
Herbert Knapp, with "Siam"	Playhouse	Fri. Feb. 17
Virtuosi di Roma	Auditorium	Thu. Mar. 1
Heifetz, Violinist	Auditorium	Wed. Mar. 7
Kenneth Richter, with "Germany"	Playhouse	Mon. Mar. 12
Stan Midgley, with "Utah"	Playhouse	Wed. April 4
"An Evening With Mark Twain," Henry Hull	Playhouse	Mon. April 9

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GILBERT and SULLIVAN (Continued)

first success with his brilliant setting of Shakespeare's "Tempest". For this work he was acclaimed as something of a British Mozart. While he never fulfilled his early promise as a great musician, Sullivan did achieve great success as a composer and conductor, but it is thought that his failure to become a Mozart and his realization of this fact was the tragedy of his life.

It was in 1871 that Messrs. Gilbert and Sullivan made their first collaboration, "Thespis", and it was a total failure. But in 1875, through the efforts of Richard D'Oyly Carte, these two men were brought together again and they wrote TRIAL BY JURY, a bright burlesque on the practice of law, which was an immediate success. This was followed in 1877 by THE SORCERER. This ran for 700 performances in London and road companies of this production were sent to America, Australia and South America. It can be said that "from that day forward, the sun never sets on the Savoyards."

Unfortunately, this great and successful collaboration was marked with petty differences, sometimes leading to bitter quarrels and once into a ridiculous lawsuit. Both men had difficult temperaments, and it is to be marveled that these two men worked together so long and successfully.

The entire Gilbert and Sullivan repertory is marked proof of their great success.

To Celebrity Concert Series Patrons:

We Wish You All
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BYRON JANIS RETURNS HERE JANUARY 9th

"Playing in the great tradition of Hoffman, Horowitz and Rachmaninoff himself — full of magnificent sound and that strange keyboard sorcery that is art and poetry and a little frenzy too." Such was the comment of the New York World-Telegram and Sun of Byron Janis' most recent Carnegie Hall recital in February 1954.

At the very top of his chosen profession and still in his twenties, Mr. Janis has toured the continent in recital for five seasons; has appeared as guest soloist with the orchestras of New York, Boston, Philadelphia, San Francisco, Los Angeles, Cleveland, Minneapolis — as well as the symphony orchestras of Edmonton, Calgary, Regina, and Saskatoon, in 1953 when he replaced Oscar Levant at the last moment: achieved a "colossal triumph" with "delirious ovations" on his first South American tour; was hailed on his two European tours as having "the technique of a Liszt and the delicate touch of Chopin"; and he is a distinguished and favorite recording artist for RCA Victor.



A native of Pittsburgh, Byron Janis has studied the piano since the age of six. He gave his first public recital there when he was nine and appeared as soloist with the Pittsburgh Symphony when he was fifteen. Following a two-month concert tour of South America during the summer of 1954, Mr. Janis went to Europe for the third time to fill recital appearances and re-engagements with orchestras in Belgium, Holland, and England.

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